

LILLIAN FRANKLIN
GAYETY

FRANCES
STARR.
BELASC0-JAN. 18th

Just how soon the history-making changes which have recently occurred in the theatrical world will effect a change in the way in which the leading local theaters it is impossible to say. And while we wait to see we have the promise of some productions, both new and old, which give hope of something more

tion was made that the play would go speedily to the storehouse.

But again was William A. Brady's judgment of public taste proven correct, and again did Mr. Broadhurst's experience offer a valuable guide to the line to conduct wise to pursue in the matter of presenting an ugly truth as the basis of a theatrical entertainment. When "The Man of the Hour" was produced it received critical condemnation, whereon Mr. Brady—and Mr. Broadhurst—caused a course of extensive advertise-

like because of their sincerity and their quaint humor. They were "heart-intent" stories in the truest sense of the word, and they were "heart-intent" stories in the dramatization of the stories that A. H. Woods showed managerial genius, for that is the secret of his success. The play "Potaash and Perimuttur," which comes to the National Theater this week from the George M. Cohan Theater, New York, is a play that is "heart-intent" as is described by Mr. Woods as "an up-to-date garment in three pieces, made by our special designer from material in the stories by Montague Glass, a description so cannily worded that you may take your choice as to whether Mr. Glass is a man of letters or not. As a matter of fact that's a little secret between Mr. Glass and Mr. Woods, but there is no ambiguity about it. The play is a piece of fiction, and the manager adds that this dramatic garment" is trimmed with a thousand laughs and warranted to fit all sizes. And the play is a play that is "heart-intent" and enjoyed "Potaash and Perimuttur."

Columbia—"Uncle Sam at Work."
Woodrow Wilson is the general manager of a corporation which outranks the Standard Oil in size as an elephant does a pussy cat. It is a strange idea, isn't it, to think of the Standard Oil as a tame little pussy cat? But that is about

success the dramatists had the assistance of William J. Burns, the famous Los Angeles dynamite detective. Mr. Burn helped the playwrights on the technical side, showing them how detectives employed modern science in tracing criminals.

Margaret Newell, Adelaide Walsh, Amy Thompson, Ruby Marion, Ed. Lalor, John West, Charles McGinnis and a chorus of thirty girls. One of the many features of "Billy Watson's Big Show" will be the French Quadrille Dancers, who come direct from the Folies Bergere. Friday night will be country store, at which performance Manager Peck has

"The Miracle Man," George M. Cohan's dramatization of the Packard novel of the same name, comes to the Nations soon, with George Nash, William H. Thompson, and Gail Kane in the principal roles.